

THE ARCHITECTURE OF
JOHN RUSSELL POPE

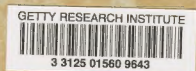
WITH INTRODUCTORY TEXT
BY ROYAL CORTISSOZ



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ANNOUNCING

THE PUBLICATION OF

THE ARCHITECTURE OF
JOHN RUSSELL POPE

WITH INTRODUCTORY TEXT
BY ROYAL CORTISSOZ



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THE ARCHITECTURE OF JOHN RUSSELL POPE

SPECIMEN ILLUSTRATION



SCOTTISH RITE TEMPLE
WASHINGTON, D. C.


THE ARCHITECTURE OF JOHN RUSSELL POPE

SPECIMEN ILLUSTRATION



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THE ARCHITECTURE OF JOHN RUSSELL POPE

N the renaissance of American architecture which dates from the late seventies and early eighties the genius of our leaders had a dual significance. It produced those enduring monuments which we have in the works of Hunt, Richardson, and McKim, Mead and White. And it lent to the rising generation an extraordinary impetus.

John Russell Pope was one of the younger men who partook of the inspiration of the founders and he rapidly gave it a purely personal direction. Born in New York in 1874, he was an architectural student in the School of Mines at Columbia before he was twenty, and in 1895 he enjoyed the invaluable experience which befalls a Fellow of the American Academy in Rome. Later he spent a period at the Ecole des Beaux Arts, thus adding the quality of a French academic training to the classical impressions gathered in Italy. By 1900, when he was launched in American practise, he had developed the originality in control of educational resources which marks the really effective architect. In the twenty-five years which have since elapsed he has achieved the national rank of which the plates in the present publication afford impressive evidence.

His art has had a wide range, embracing private and public buildings, country dwellings, and monumental edifices like the Scottish Rite Temple in Washington. One of his salient productions is the grandiose scheme for a drastic reorganization of the architectural fabric of Yale University. Through the great mass of work that exists to his credit there runs both scholarship and a vein of creative power in design. A complete survey of what he has done is embodied in this monograph, the text for which has been written by Mr. Royal Cortissoz, the dean of American art critics, who is widely known for his special authority in the discussion of architecture.

There will be three volumes, issued in twelve parts, each of which is to contain twenty-five plates. These will reproduce photographs from completed buildings, sketches and measured drawings, with plans. The first portfolio will be published on November 1st, 1924. The rest will follow at intervals of three months.

Date _____

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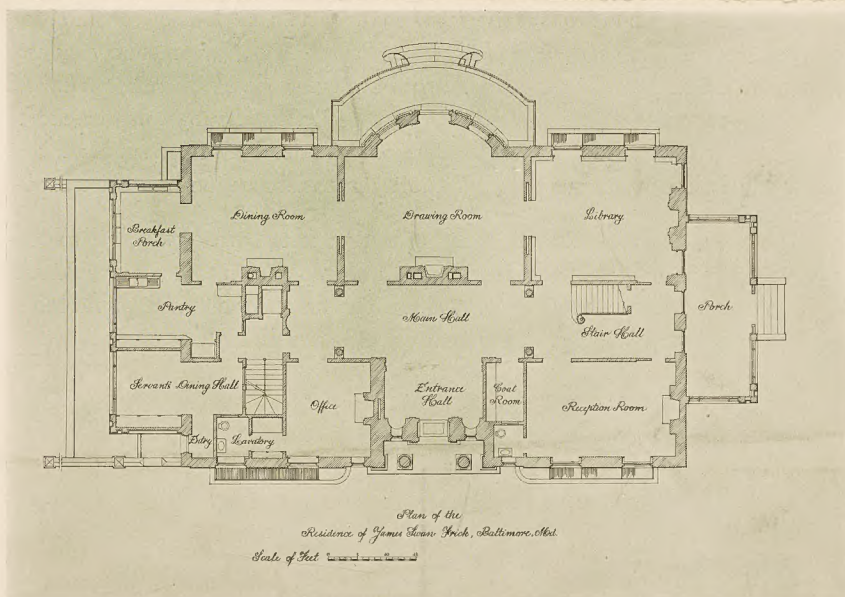
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SPECIMEN ILLUSTRATION



South Elevation of the
Residence of James Swan Frick, Baltimore, Md.
Scale of Feet 0 10 20 30 40 50 60 70 80 90 100



Plan of the
Residence of James Swan Frick, Baltimore, Md.
Scale of Feet 0 10 20 30 40 50 60 70 80 90 100

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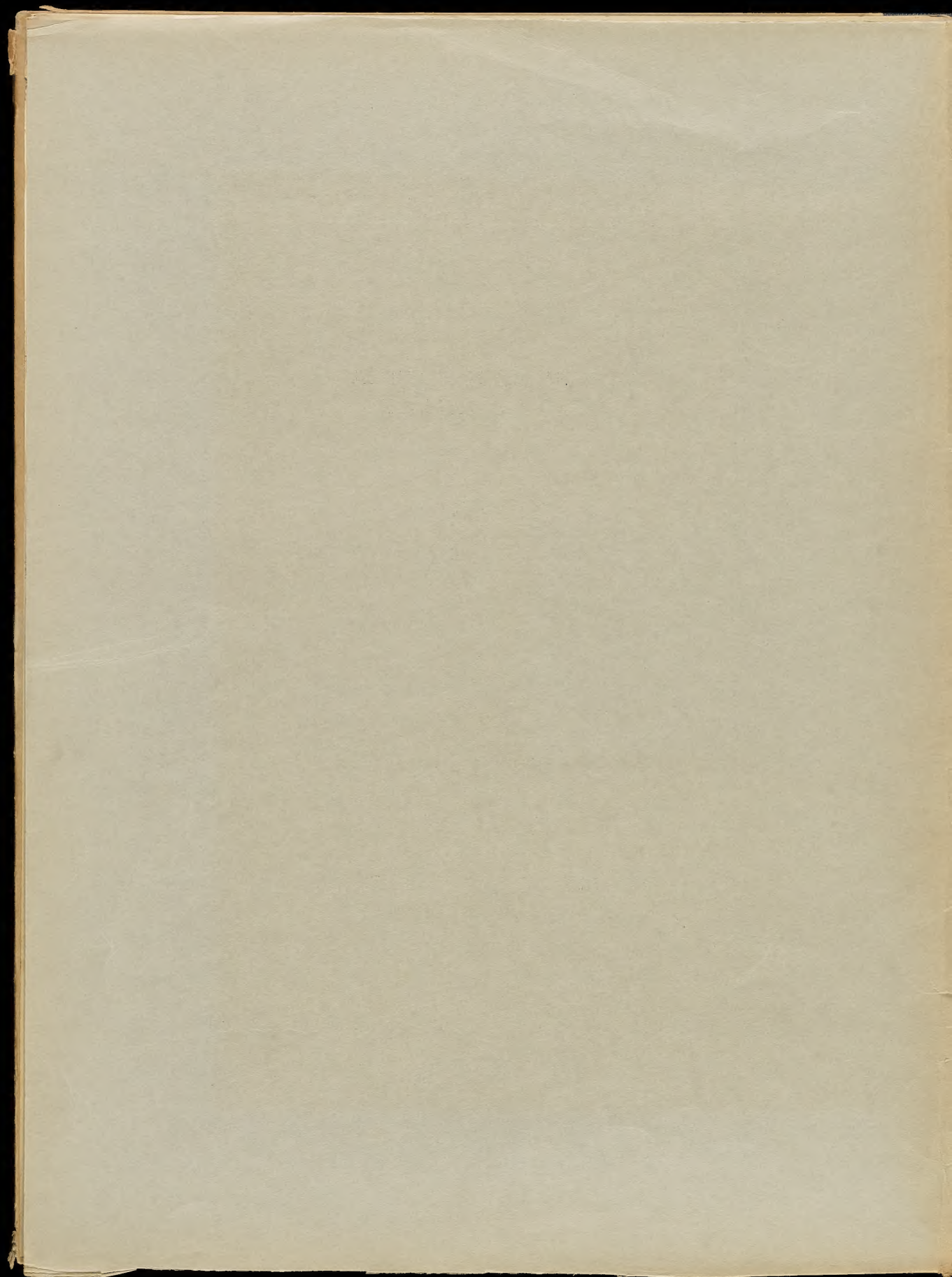
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PART ONE

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WITH INTRODUCTORY TEXT
BY ROYAL CORTISSOZ



VOLUME ONE

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INTRODUCTION

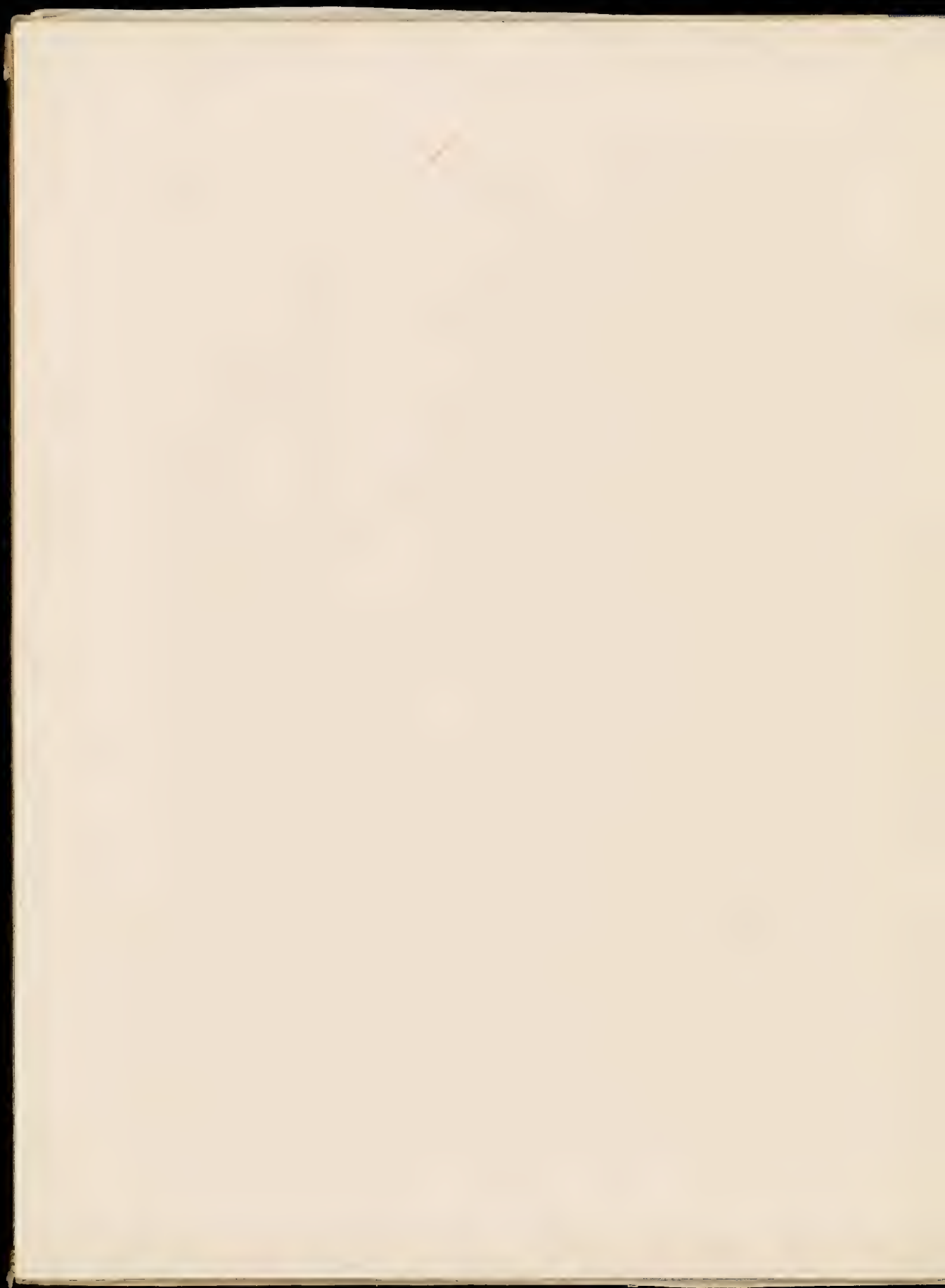
 HAVE before me a photograph of the drawing that John Russell Pope made from the Colleoni in the time of his pupilage. The theme is hackneyed. Generations of architectural students have tackled it, to say nothing of the countless water-colorists and other painters who have set up their easels before Verrocchio's great statue in Venice. But this drawing is different from what one has ordinarily received at the hands of the average draftsman. Even in the photograph it is obviously a beautiful and a distinguished interpretation. The architectural portion of it is done with a peculiarly sensitive feeling for architectural forms. One of the side elevations is delineated with the utmost accuracy but the play of light and shade and the style of rendering give the thing breadth. The horse moves as in the bronze and the poise of its rider is perfectly registered. It is as though something of the vitality of this masterpiece in sculpture and architecture had truly touched the young artist's imagination and had so tintured his work as to give it living character. I speak of this drawing here, at the outset, because it is to me symbolical of Pope's whole career. I have known that career from the beginning and I have never known anything like dead wood in it. His art has had an organic growth. In his turn he gives the critic an inspiring subject, one of which it is impossible to write without positive gusto. I, too, have been in Arcadia. It was in old days, long ago under the wing of McKim, his great exemplar, that I first became aware of the individuality of Pope. It is as a sworn enthusiast for architecture that I have ever since been intensely interested in the play of that individuality and that I believe it to be a constructive factor in the development of the art of building in this country.

I

John Russell Pope was born in New York City in 1874. His father, John Pope, was a portrait painter, a man of considerable European experience who was elected to the National Academy of Design in 1857. He died in 1880. As a lad the subject of these lines was sent first to a private and then to a public school, fortified by his mother's training, which showed him how to give hard work an intelligent direction and how to get real joy out of it. Under the influence of a kinsman, Dr. Alfred Loomis, it was expected that he would adopt the medical profession but his own ideas took another turn. After a period at the City College he entered the School of Mines at Columbia, being then seventeen, and spent three years in architectural study under Professor Ware. Pope is one of the numerous architects who love the memory of that famous teacher, remembering always the gift that he had for stimulating his disciples. Some idea of the progress he made under Professor Ware is suggested by the fact that during his second and third years he was a kind of assistant to his master. He marked his graduation by plunging into two competitions, one for McKim's Roman scholarship and one for the Schermerhorn travelling scholarship. I can imagine Ware's delight when he saw his brilliant young pupil win both prizes! As a fellow of the American Academy in Rome he proceeded to Italy and spent two years there, going about the country and sojourning also in Sicily and Greece. Austin Lord, then Director of the Academy, proved a wise and helpful counsellor, confirming Pope in a very practical habit of work. Miscellaneous sketching was indulged in very little. Most of the neophyte's time was given to serious study of the monuments. He turned out what he now looks back upon as an almost incredible number of measured drawings. He thus dealt with most of the buildings on the Acropolis and besides making more than thirty such records of Italian and Sicilian buildings, he drew reconstructions of the Baths of Caracalla, the Villa Hadrian, the Theatre of Marcellus and other antiquities. The inspiration and the discipline of this period were immeasurably important to him. To this day he regards his training at the Roman Academy as the happiest and most fruitful of his life. I happen to know of what good augury it was. McKim often talked with me in the early days of the institution he founded and I well remember that when I first made publication of matters connected with it the great architect triumphantly put forward Pope as an exemplar of what he was driving at. Pope's work was to him ample proof of his contention that Rome was the place to bring out the talents of the picked man from the rising generation.

Pope was then, one would say, sufficiently equipped to come home and embark upon a career. But he wanted still another string to his bow and for it went straight from Rome to Paris. Friends of his were there and among them enthusiasm for the Ecole des Beaux Arts was at fever pitch. Pope easily obtained entrance into the School and pursued the full course with such prodigious ardor and energy that he was through with it in a little less than two years. For a foreigner at all events that constitutes a record. The fact is that he seems to have been a phenomenal pupil. He won the Jean Le Claire prize for 1898. He couldn't tackle a problem without winning a medal. He was sure of his diploma if he could wait for the official dispensation in the Spring but he had to come home that Winter and the parchment is still at his disposal. Returned to America he did odd jobs here and there, chiefly for the late Bruce Price, but he had

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no regular office experience until he formed an establishment of his own. With what resources and in what mood did he make his independent venture? His friend and his architectural oracle during his formative years had been Charles F. McKim. For him McKim was wisdom and the law. His feeling of indebtedness to this mentor is so persistent and so strong that as he has rather picturesquely expressed it, he "would be grateful even for any of his ailments". Yet his first commission, dating from 1894, was for a chapel in memory of Dr. Loomis at Ringwood, N. J., which he made a Gothic building, the last thing in the world, I fancy, for which McKim would have had any sympathy. An explanation of the situation requires some comment on the state of our architectural world not only in 1900, when Pope opened his office, but in certain of the preceding years.

II

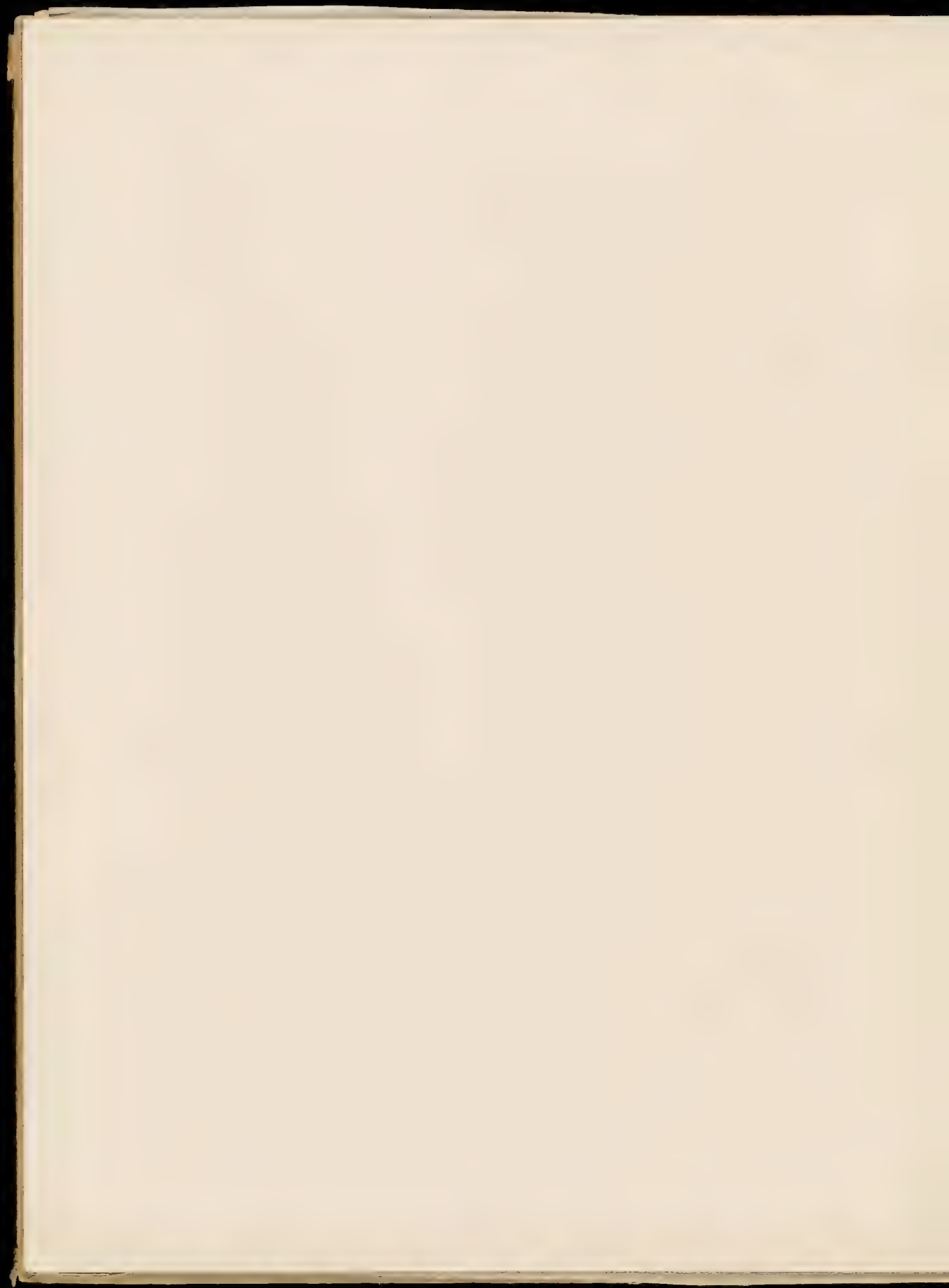
Few readers who have not been attentive students of the subject have any realization of the comparatively short span covered by our architectural renaissance. It lies altogether on this side of the Civil War. Back of that event, for a distressing period of years, American architecture is diffused about in a kind of No Man's Land, making the best it can of the Greek Revival, but sadly handicapped by the absence of first-rate creative figures. Those were not to arise until the seventies, when three strong influences got under way. Henry Hobson Richardson made his famous attempt to acclimatise here the Romanesque motive. In the hands of a personality as potent as his it was bound to make some headway and it was as certainly destined, even under him, to fail of anything like wide-spread adoption. By precept and example Richard Morris Hunt made a deeper mark, because his tendencies were closer to the natural walk and demeanor of American life. Devoted to the principles of the Ecole des Beaux Arts, he dealt in ideas more or less in harmony with our national experience. An art nurtured as our earlier architecture had been on the classical spirit as it was filtered through Georgian design could not but feel moderately at home with the academic style that Hunt had developed under French influences. And Hunt, like Richardson, was a man of genius. Their passage across the American horizon was momentous. The growth of our school is unthinkable without them. Such monuments as Richardson's Trinity Church in Boston or Hunt's house for W. K. Vanderbilt in New York are priceless landmarks. Yet they remain landmarks of individual achievement rather than contributions to our fundamental evolution. For buildings having a wider significance we must look to the history of McKim and his partners.

Their firm will always have the highest rank in our annals, I believe, as liberators of our architectural energy, the leaders in a coordination of our racial and artistic impulses. The genius of the country is for practical organization. We are solvers of problems, clear-eyed and inventive, full of enthusiasm and full of common sense. The lucid balance of Greek architecture was certain to appeal to us in the nineteenth century as it had appealed to us in the eighteenth. On the other hand, Americans are adventurous, avid of change and variety. We couldn't rest permanently upon the ordered habit of Hunt any more than we could upon the more personalized formula of Richardson—both were too restricted in adaptability for our ranging temper and our Protean taste—but we were ready for the essentially eclectic style of McKim, Mead and White. That was rooted in the classical hypothesis but it was modified by the gracious elegance of the Italian Renaissance and it was supported by great original force. It was above all things free and flexible, it conceived of Architecture as an Art and it gave to each new problem a curiously new and delightful investiture. Glance rapidly over the typical designs of these architects; take into consideration the lightness and grace of the Madison Square Garden and then the majestic dignity, the note of the grand style, in the Pennsylvania Terminal. Contrast the winning charm of their domestic architecture with the scholarship of their public work. Put the Capitol at Providence, with its reminiscence of St. Paul's, beside the daring of the Municipal Building in New York. The testimony of all this great mass of architecture is that they have used architecture as a living art. They have turned to alien models more than once but in their work they speak a language in no wise exotic. It is, on the contrary, racy, supple, adaptable, expressive of constructive needs as well as of beauty. It was as a master of such a language that McKim influenced and has continued to influence, John Russell Pope. Some such language he employed when he commenced architecture in his own right, twenty-five years ago. How independently he has steadily spoken it, is shown by the examples illustrated in this book.

III

It is the most natural thing in the world to think of an architect in terms of style. What else, indeed, so assertively pushes itself to the front? If only for convenience one goes at once to describing a man as "classical" or "romantic" or whatever the appropriate designation may be. But there is really something in him that lies deeper, like the instinct of the artist to draw even before he has felt about and discovered the line that his temperament is to take. The real test of an architect is not so much his style as what I would call just his genius for building. This is where Pope most decisively affirms himself. We say of a picture that it is "painted", giving an added force to the ordinary processes of technique. Pope's architecture gives me a kindred feeling. It isn't hollow sketch-book stuff. It is "of the center", it is absolutely structural; every building of his is a living organism having a physiognomy, the character of which is determined not only by an historic style but by underlying creative power. He has remained himself—true to the philosophy of McKim—while dipping into all the styles. He was confessedly French, for example, when he executed his first important commission, the house for W. L. Stowe, at Roslyn, now owned by Henry Carnegie Phelps, and again in the Henry Barton Jacobs house at Newport. He made the McLean house at Washington an Italian affair and followed the vein of Adam in the house for Mrs. Hitt in the same city. English precedent has frequently been of service to him, as is suggested by his numerous Colonial designs and he has gone back as far as the Elizabethan age for some of his motives, as witness the Tudor Collegiate as he has exploited it in the great scheme for Yale or the style of the half-timbered manor as he has applied it to the house for Stuart Duncan at Newport. But his own accent rests

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upon every one of these buildings. They are never derivative in any hidebound sense. The truth is that there is a good deal of nonsense talked about style in architecture. As Whistler used to say, "Art is Art and Mathematics is Mathematics". Architecture is architecture, a language with diversified idioms. Its styles are like the colors upon a painter's palette, with which he develops his own harmonies. You don't think so much of its stylistic origins when you are looking at one of Pope's facades as you do of the beauty of the building as a building. Unmistakably behind the Scottish Rite Temple at Washington lies the antique past but what impresses me about that extraordinarily impressive building is its revelation of Pope's individuality coming successfully to grips with an heroic problem. He tackles a site on its merits, reasons out the requirements of an occasion and meets them as the artist who is instinctively, I repeat, a builder.

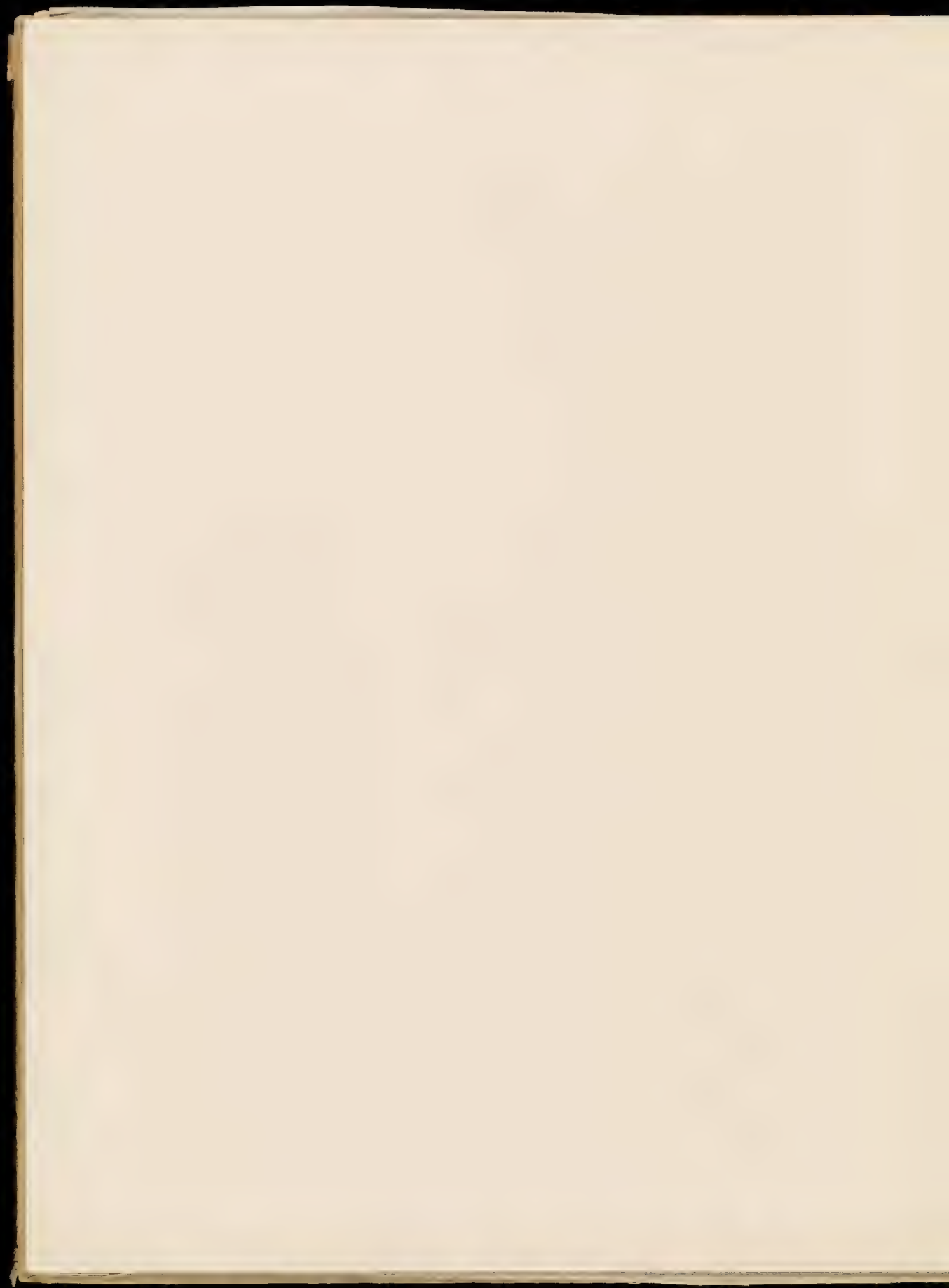
He is never more interesting than in his plan. The proof lies ready to hand in some of the earlier plates in the present collection. Look at the floor plan of the Cary house at Jericho. I don't think it could be beaten for compactness, inevitability, and, into the bargain, charm. Can you find in it an inch of wasted space? Is there any trick missed either for circulation or for light? It seems to me an ideal plan for the space and dimensions, being neither too rigidly symmetrical nor too picturesquely free, and its traits, moreover, are exactly balanced by the simple facade. Obviously this designer works from within outward. All Pope's houses are like that. And he touches the imagination if anything more vividly when he passes into a larger field and works on a grander scale. The plates which disclose his plan for the future development of Yale University cannot but delight the observer through the serene charm flung over individual buildings. In the brilliant drawings by Mr. Eggers each episode speaks tellingly for itself. But it is the grand fabric on which I prefer to pause. If ever there was a tour-de-force which in its essence rose above whatever is specious connoted by the phrase, it rises before us in this monumental conception. The general view of the existing buildings shows the enormous difficulties by which Pope was confronted. In the four or five plates which follow, you see how he brings order out of chaos and devises a plan having a really beautiful unity. Here again I am aware of the comparative unimportance of that matter of style. The specific building, as I have said, is a lovely thing and we may be sure that as in each case it was taken up it would be lovingly studied and would emerge with character. Nevertheless, it is perfectly plain to me that if this gigantic scheme is ever completed, Pope will be remembered not merely as the designer of this or that nominally isolated edifice but as the man who saved every one of the buildings from actual isolation, pulling them all together in a glorious ensemble.

John Russell Pope functions as he does primarily because he is a man of his time. His architecture is American architecture of the Twentieth Century. He has the easy versatility which is the peculiar characteristic of the modern American architect, bearing his share in the multifarious building operations unparalleled in their variety any where else in the world today. Only a few of our architects are pronounced specialists, wreaking themselves exclusively upon, say, churches or skyscrapers. With us an artist in this profession deals constantly with even antithetical themes. Pope has in rich measure this capacity for working in any key and as I survey his achievements in their length and breadth, observing the collegiate drawings for Yale, Johns Hopkins and Dartmouth, a railway station at Richmond, a Masonic temple at Washington, a City Hall at Plattsburgh, divers tombs and other memorials, and a great company of private houses, I am too vividly conscious of their uniform merit to be much concerned as to where, in these numerous paths, he particularly excels. I feel, in fact, only that these different buildings do but confirm a characterization of him as an artist at one with the complex spirit of our period. Yet you cannot watch the doings of an artist for twenty-five years without subtly feeling the operation in his cosmos of some prevailing gift, some predominating strain of inspiration fused with some major technical aptitude. I have thus come to recognize in Pope resources which seem to me above all others to give him his place apart. They are the resources of an architect born to work in the grand style. When Pope makes a big design, he makes it not only out of a full mind, enriched by understanding study and first-hand acquaintance with the monuments, but out of an authentically creative imagination. The Yale plan is alive. The Scottish Rite Temple seems to me one of the most vital buildings erected in modern times here or in Europe. McKim would have done more than congratulate his disciple on that masterpiece. He would have hailed him as a fellow in the great tradition of Architecture.

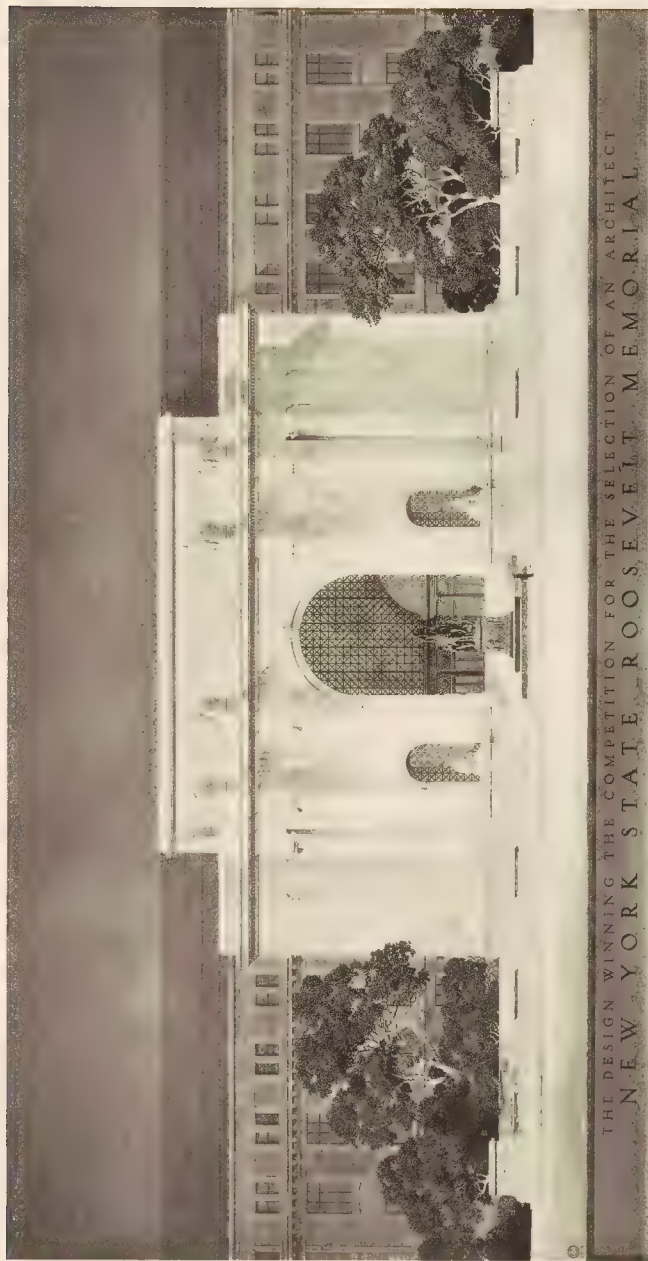
ROYAL CORTISSOZ.

December, 1925

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THE DESIGN WINNING THE COMPETITION FOR THE SELECTION OF AN ARCHITECT
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VOLUME ONE

THE ARCHITECTURE OF JOHN RUSSELL POPE

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629 CHESTNUT STREET
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	Residence of George Hewitt Myers, Washington, D. C.	Detail of the Garden Entrance.

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THE ARCHITECTURE OF JOHN RUSSELL POPE

PLATE I



North View

RESIDENCE OF MRS. GUY FAIRFAX CARY
JERICHO, LONG ISLAND, N. Y.

PHILA. PA.

THE ARCHITECTURE OF JOHN RUSSELL POPE

PLATE 2



South View

RESIDENCE OF MRS. GUY FAIRFAX CARY
JERICHO, LONG ISLAND, N. Y.

PHILAD. PHIA. PA.

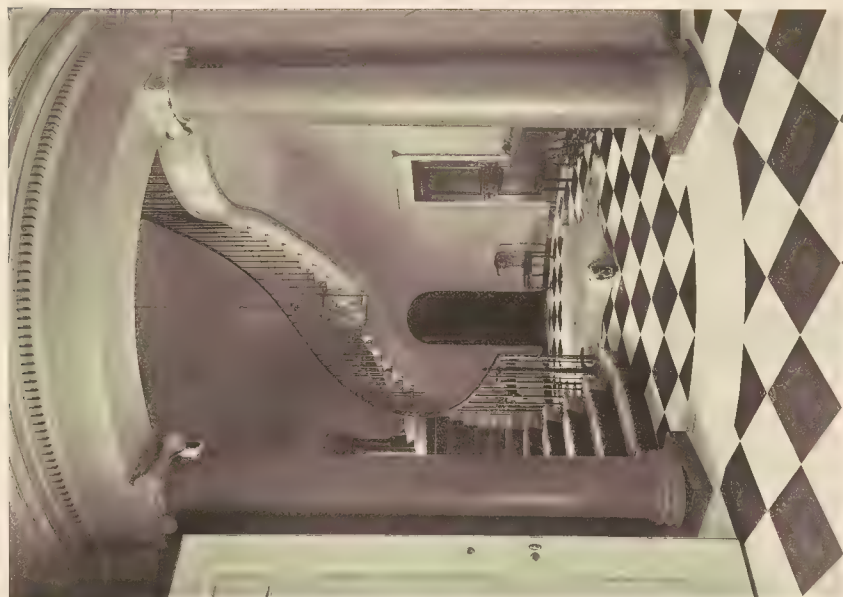
THE ARCHITECTURE OF JOHN RUSSELL POPE

PLATE 3



Entrance Door

RESIDENCE OF MRS. GUY FAIRFAX CARY
JERICHO, LONG ISLAND, N. Y.



Stair Hall

PHILAD. PHIA. PA.

THE ARCHITECTURE OF JOHN RUSSELL POPE

PLATE 4



Garden View



Garden View

RESIDENCE OF MRS. GUY FAIRFAX CARY
JERICHO, LONG ISLAND, N. Y.

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THE ARCHITECTURE OF JOHN RUSSELL POPE

PLATE 5



Dining Room



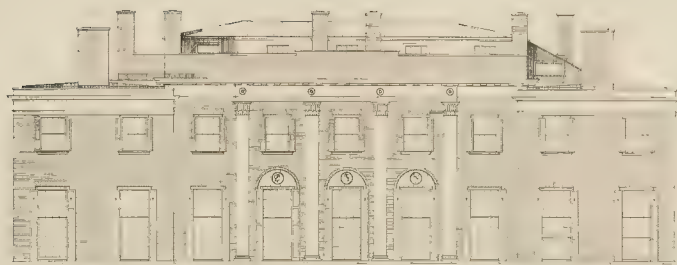
Living Room

RESIDENCE OF MRS. GUY FAIRFAX CARY
JERICHO, LONG ISLAND, N. Y.

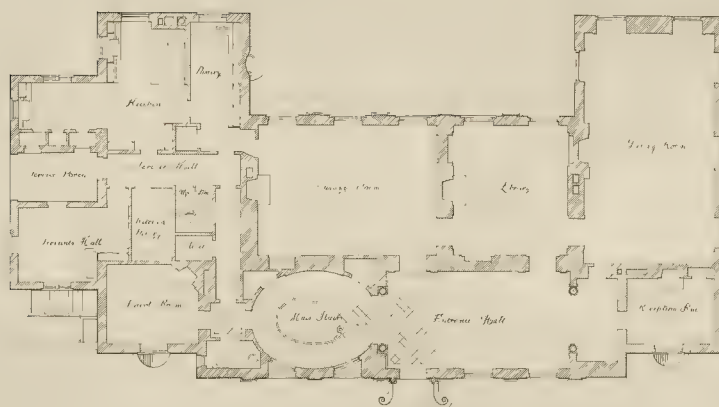
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THE ARCHITECTURE OF JOHN RUSSELL POPE

PLATE 6



*South Elevation of the Residence
of Guy Fairfax Cary, Jamaica, L.I. 1847*
Scale of Feet



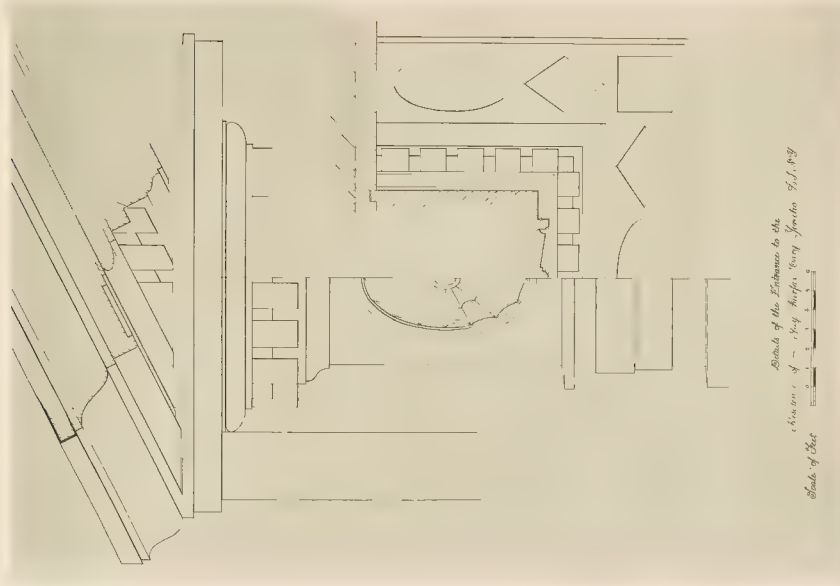
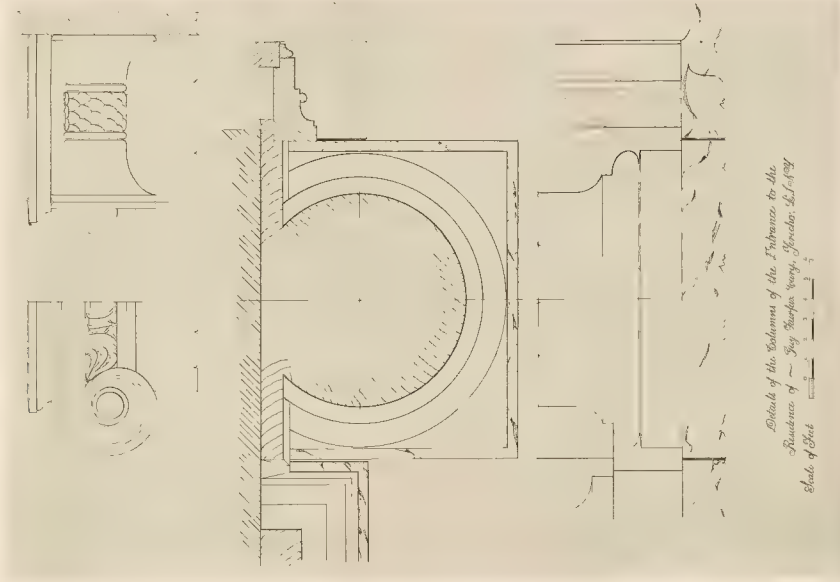
*First Floor Plan of the Residence
of Guy Fairfax Cary, Jamaica, L.I. 1847*
Scale of Feet



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THE ARCHITECTURE OF JOHN RUSSELL POPE

PLATE 7



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THE ARCHITECTURE OF JOHN RUSSELL POPE

PLATE 8



North View

RESIDENCE OF JAMES SWAN FRICK
BALTIMORE, MD.

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THE ARCHITECTURE OF JOHN RUSSELL POPE

PLATE 9



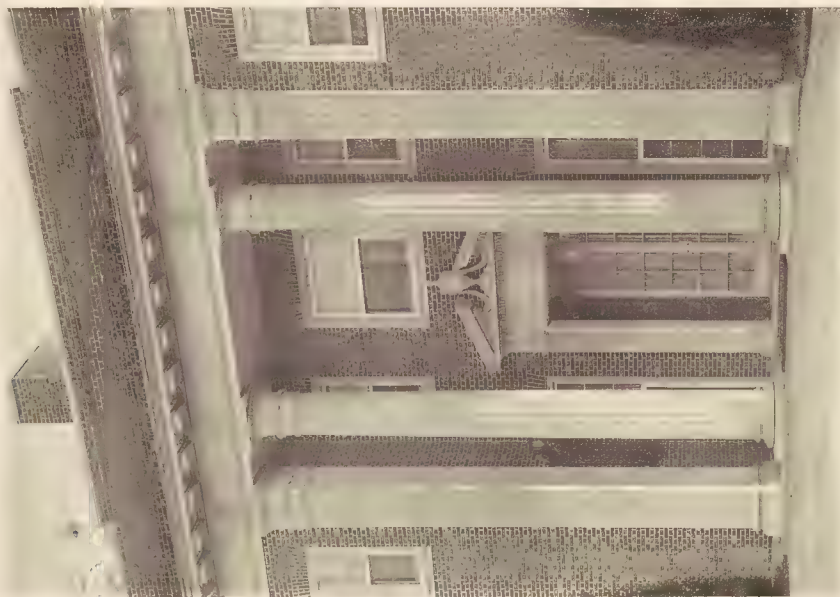
South View

RESIDENCE OF JAMES SWAN FRICK
BALTIMORE, MD.

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THE ARCHITECTURE OF JOHN RUSSELL POPE

PLATE 10



Entrance Door



Garden Entrance

RESIDENCE OF JAMES SWAN FRICK
BALTIMORE, MD.

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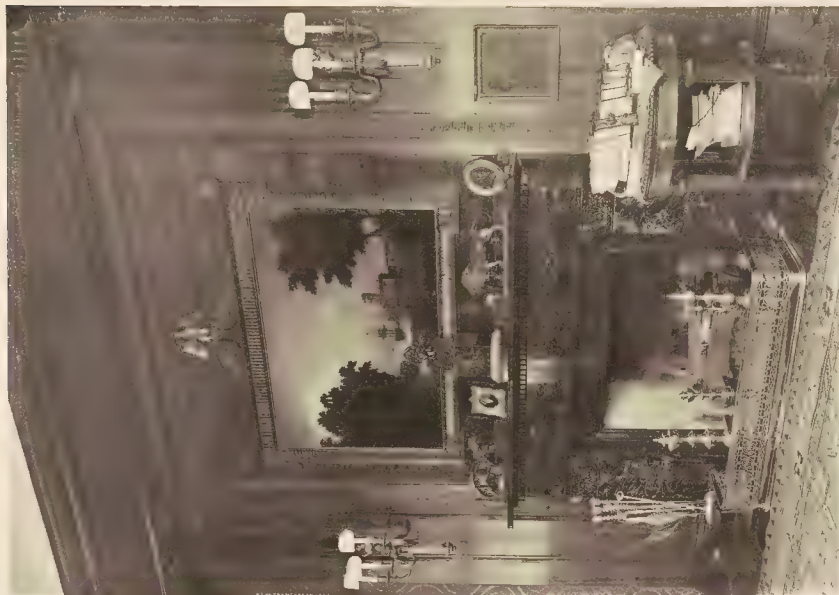
THE ARCHITECTURE OF JOHN RUSSELL POPE

PLATE II



Entrance Hall

RESIDENCE OF JAMES SWAN FRICK
BALTIMORE, MD.



Library

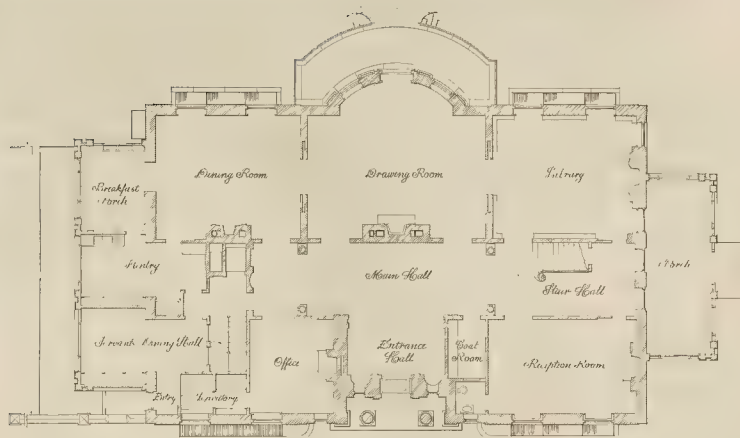
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THE ARCHITECTURE OF JOHN RUSSELL POPE

PLATE 12



South Elevation of the
Residence of James Simon Frick, Baltimore, Md.
Scale of Feet

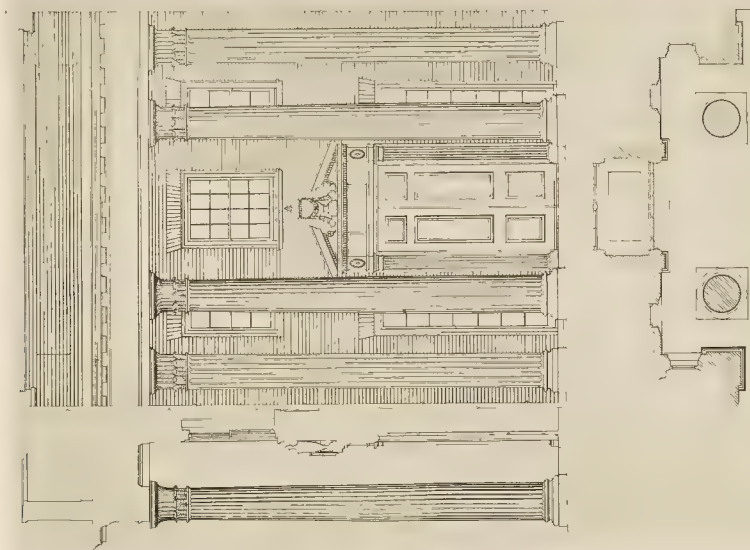


Plan of the
Residence of James Simon Frick, Baltimore, Md.
Scale of Feet

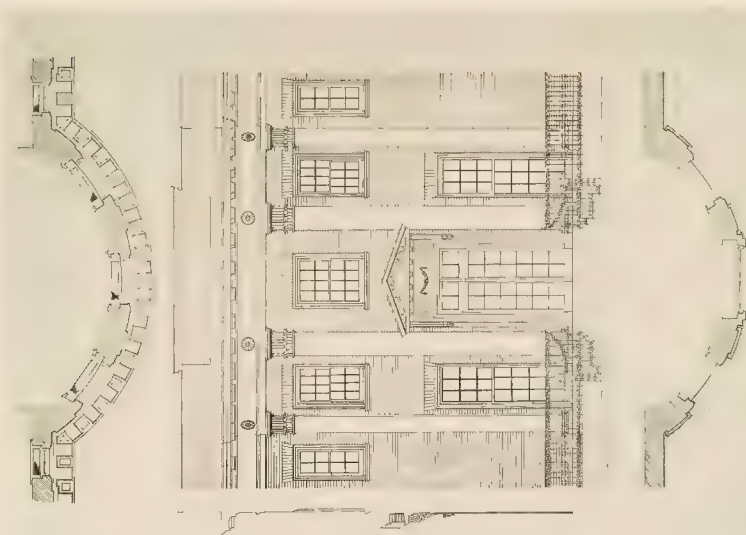
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THE ARCHITECTURE OF JOHN RUSSELL POPE

PLATE 13



*Detail of the Entrance Door for the
Residence of James Owen Brock, Baltimore, Md.
Scale of Feet*



*Detail of the Entrance Door for the
Residence of James Owen Brock, Baltimore, Md.
Scale of Feet*

PHILAD. PHIA. PA.



Entrance View

RESIDENCE OF HON. ROBERT L. BACON
WESTBURY, LONG ISLAND, N. Y.

PHILA. PA.



South View

RESIDENCE OF HON. ROBERT L. BACON
WESTBURY, LONG ISLAND, N. Y.

PHILA. PA.

THE ARCHITECTURE OF JOHN RUSSELL POPE

PLATE 16



Entrance Court



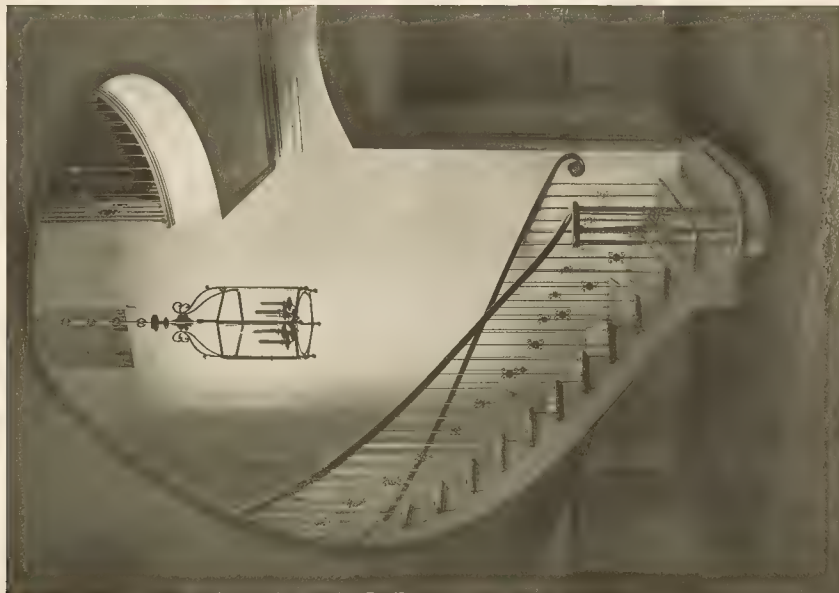
Garden End

RESIDENCE OF HON. ROBERT L. BACON
WESTBURY, LONG ISLAND, N. Y.

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THE ARCHITECTURE OF JOHN RUSSELL POPE

PLATE 17



Stair Hall



Corner of Dining Room

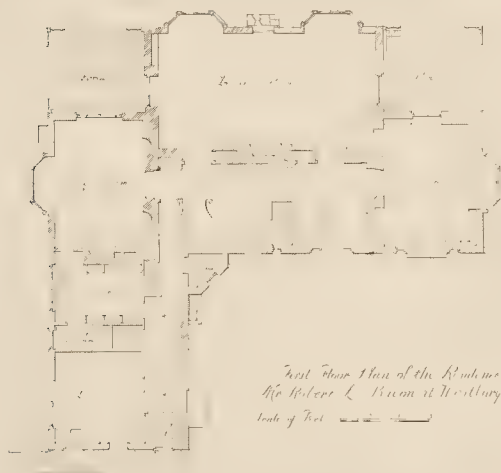
RESIDENCE OF HON. ROBERT L. BACON
WESTBURY, LONG ISLAND, N. Y.

PHILA. PA.



*South Elevation of the Residence
of Mr. Robert L. Bacon, Westbury, L.I.*

Scale in feet



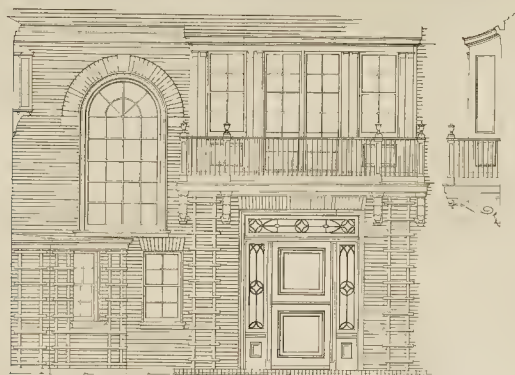
*West Floor Plan of the Residence
of Mr. Robert L. Bacon at Westbury, L.I.*

Scale of Feet

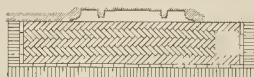
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THE ARCHITECTURE OF JOHN RUSSELL POPE

PLATE 19



Scale of Feet 



*Detail of the North Elevation of the
Residence of Robert L. Bacon, Westbury, L.I., N.Y.*



*Detail of the South Elevation of the
Residence of Robert L. Bacon, Westbury, L.I., N.Y.*

Scale of Feet 

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THE ARCHITECTURE OF JOHN RUSSELL POPE

PLATE 20



Street View

RESIDENCE OF GEORGE HEWITT MYERS
WASHINGTON, D. C.

PHILADELPHIA, PA.



Garden View

RESIDENCE OF GEORGE HEWITT MYERS
WASHINGTON, D. C.

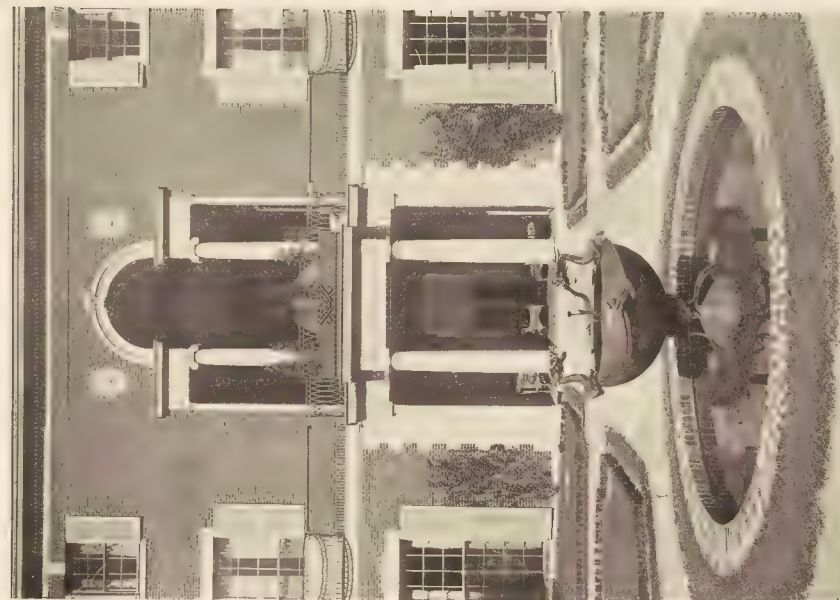
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THE ARCHITECTURE OF JOHN RUSSELL POPE

PLATE 22



Entrance Door



Garden Door

RESIDENCE OF GEORGE HEWITT MYERS
WASHINGTON, D. C.

PHILA. PA.

THE ARCHITECTURE OF JOHN RUSSELL POPE

PLATE 23



Living Room



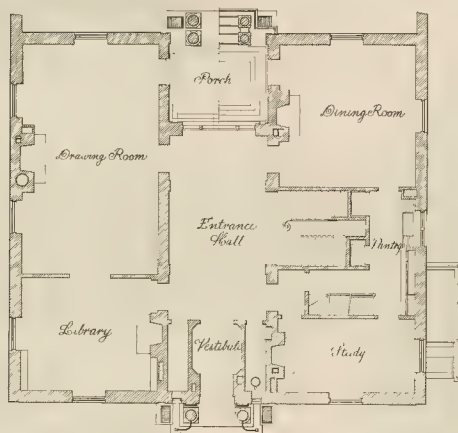
Entrance Hall

RESIDENCE OF GEORGE HEWITT MYERS
WASHINGTON, D. C.

PHILAD. PHIA. PA.

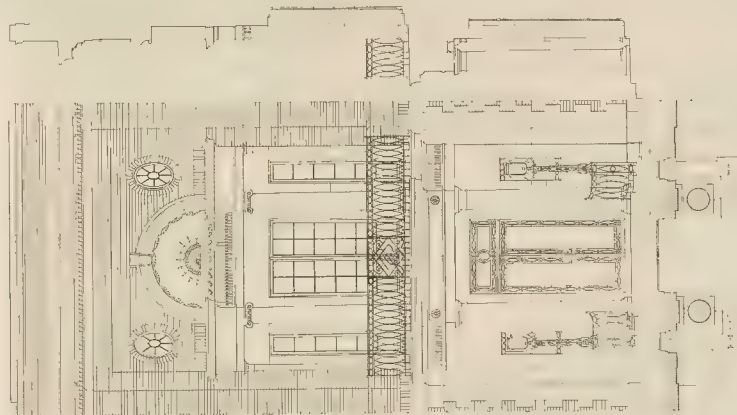


*Street Elevation of the
Residence of George Hewitt Myers, Washington, D.C.
Scale of Feet*

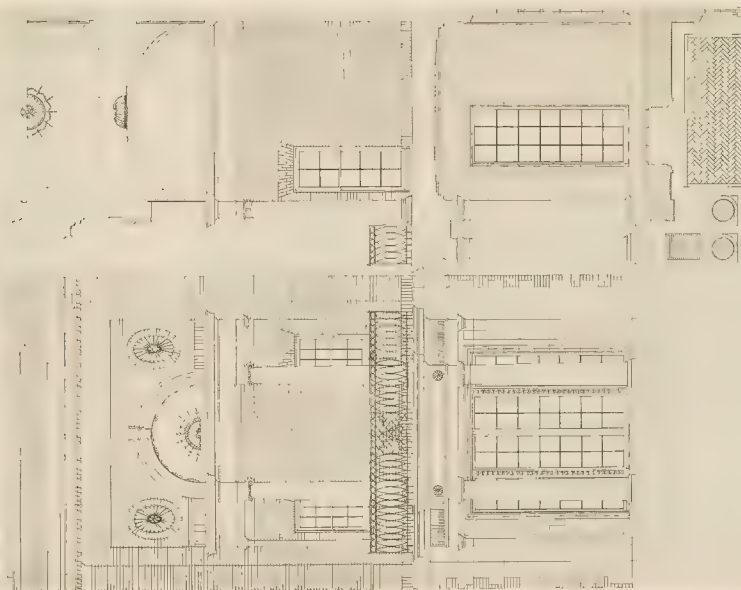


*Plan of the
Residence of George Hewitt Myers, Washington, D.C.
Scale of Feet*

PHILAD. PHIA. PA.

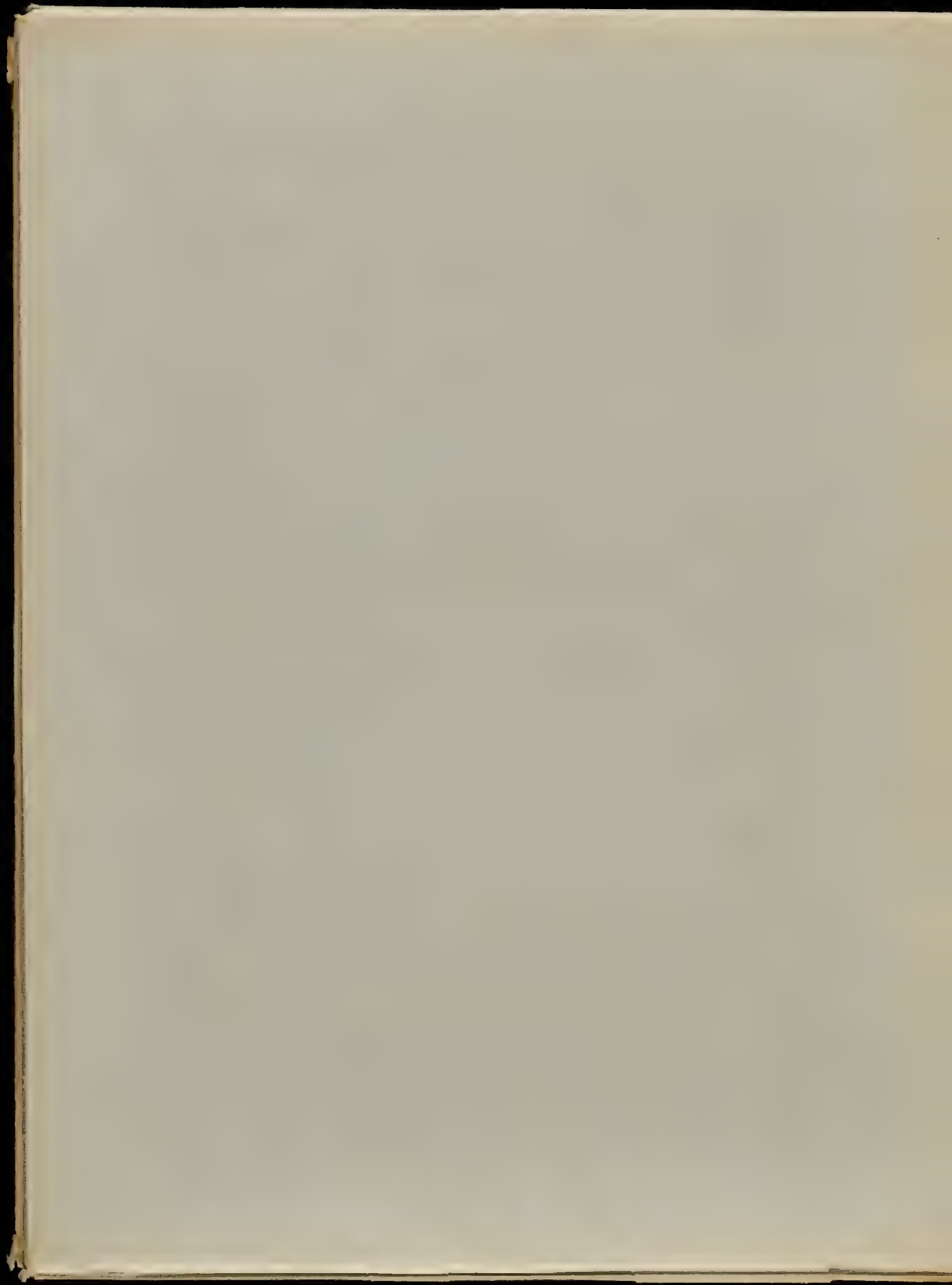


Front of the Front Entrance of the
Residence of George Russell Ely, Washington, D.C.
Scale of Feet



Side of the Side Entrance of the
Residence of George Russell Ely, Washington, D.C.
Scale of Feet





THE ARCHITECTURE OF JOHN RUSSELL POPE

WITH INTRODUCTORY TEXT
BY ROYAL CORTISSOZ



FRANK E. HAHN
629 CHESTNUT STREET
PHILADELPHIA, PA.

PART TWO

WILLIAM HELBURN, INC.
418 MADISON AVENUE, NEW YORK

• LIST OF PLATES •

PART TWO

THE ARCHITECTURE OF JOHN RUSSELL POPE

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PLATE 27. Yale University	<i>General Plan of Existing Conditions.</i>
PLATE 28. Yale University	<i>General Plan for Future Buildings.</i>
PLATE 29. Yale University	<i>A General View of Existing Conditions.</i>
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YALE UNIVERSITY

A PLAN FOR ITS FUTURE
BUILDING

By
JOHN RUSSELL POPE, F.A.I.A.



Illustrations by
O. R. EGGERS

ORANGE HAHN
V. CH. 111
25. 10. 1911

THE ARCHITECTURE OF JOHN RUSSELL POPE
YALE UNIVERSITY

PLATE 26



Yale University

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1001 N. 10TH ST.
SEASIDE, CALIF.

THE ARCHITECTURE OF JOHN RUSSELL POPE YALE UNIVERSITY

PLATE 27



A general plan of Yale University as it exists to-day showing the relation of the buildings to one another and their relation to streets and open spaces.

As Yale University grew and its needs demanded, new buildings were added, in many cases with little regard for architectural harmony or for their relation to edifices already on the ground. The buildings were seldom mindless of a future co-ordinated impressive group. The result is that some fourteen city squares are dotted with haphazardly-placed buildings that should have been more reasonably designed with reference to one another.

It should be noted that the Old Campus group is the only portion of the plan which is well arranged. The rest of the plan is confused and unrelated, this being particularly noticeable in the central portion.

1. Old Chapel	21. Div. of Arts	41. Div. of Arts
2. Old Chapel	22. Div. of Arts	42. Div. of Arts
3. Old Chapel	23. Div. of Arts	43. Div. of Arts
4. Old Chapel	24. Div. of Arts	44. Div. of Arts
5. Old Chapel	25. Div. of Arts	45. Div. of Arts
6. Old Chapel	26. Div. of Arts	46. Div. of Arts
7. Old Chapel	27. Div. of Arts	47. Div. of Arts
8. Old Chapel	28. Div. of Arts	48. Div. of Arts
9. Old Chapel	29. Div. of Arts	49. Div. of Arts
10. Old Chapel	30. Div. of Arts	50. Div. of Arts
11. Old Chapel	31. Div. of Arts	51. Div. of Arts
12. Old Chapel	32. Div. of Arts	52. Div. of Arts
13. Old Chapel	33. Div. of Arts	53. Div. of Arts
14. Old Chapel	34. Div. of Arts	54. Div. of Arts
15. Old Chapel	35. Div. of Arts	55. Div. of Arts
16. Old Chapel	36. Div. of Arts	56. Div. of Arts
17. Old Chapel	37. Div. of Arts	57. Div. of Arts
18. Old Chapel	38. Div. of Arts	58. Div. of Arts
19. Old Chapel	39. Div. of Arts	59. Div. of Arts
20. Old Chapel	40. Div. of Arts	60. Div. of Arts

FRANK E. HAHN
OF
SOUTH AFRICA

THE ARCHITECTURE OF JOHN RUSSELL POPE

YALE UNIVERSITY

PLATE 23



A general plan of Yale University as proposed, showing the entire plan united by interior private areas for University use and giving a proper outlook and setting for existing and future buildings.

Here is shown how, by the removal of Durfee Hall, the Old Campus group may be united with the large central group surrounded by Elm, York, Grove and Temple Streets; how this group may be made a unit by the creation of a central interior area - a New Campus - and how this New Campus, by the extension of Hillhouse Avenue into it, may be united with the Hillhouse group.

It should be noted that no public thoroughfares or trolley lines have been interrupted except where Wall Street, which has become a part of the New Campus, is diverted around both sides of the Terminal Gymnasium building.

The position of a new entrance to the University at Temple and Wall Streets and its relation to the University and to Church Street should also be noted.

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JULY 1911
25 W. 2ND ST. N.Y.

THE ARCHITECTURE OF JOHN RUSSELL POPE
YALE UNIVERSITY

PLATE 29



A general view of the University buildings as they exist. Here confusion due to the lack of a comprehensive scheme for the physical development of The University becomes even more evident than in the plan, because the varying and often inharmonious exterior treatment of the buildings is shown. The central portion of the view in particular shows this confusion and lack of simplicity and harmony. The buildings surrounding the Old Campus have a suitable outlook other than upon the streets. This most desirable arrangement does not exist to any extent elsewhere in the plan. The Old Campus serves as a means of private communication between the buildings giving upon it elsewhere in the group the public thoroughfares serve. Wherever possible, the arrangement as in the Old Campus should be followed.

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100 CH. 100 ELLI
25 W. 100 ELLI

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YALE UNIVERSITY

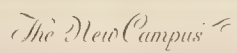
PLATE 30



A general view of the University as proposed. Here the advantage of an outlook for buildings upon open quiet private interior spaces is evident. Also more snugly than in the plan, is shown how the three groups of buildings—the Old Campus group, the Central group and the Hillhouse group—have been united and the arrangement simplified.
The proposed Library is the centre of the New Campus dominating the entire University group. At the West end is the proposed Gymnasium. At the East end the Square and the new gateway leading to Church Street. In the distance is the Hillhouse group as proposed with observatory tower on the axis of Hillhouse Avenue.

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1001 N. 10TH ST.
DENVER, CO. 80202

PLATE 31



A more detailed plan of the proposed treatment of the area bounded by Elm, York, Grove and Church Streets.

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OF THE
25 WOODLAND RD

THE ARCHITECTURE OF JOHN RUSSELL POPE
YALE UNIVERSITY

PLATE 32



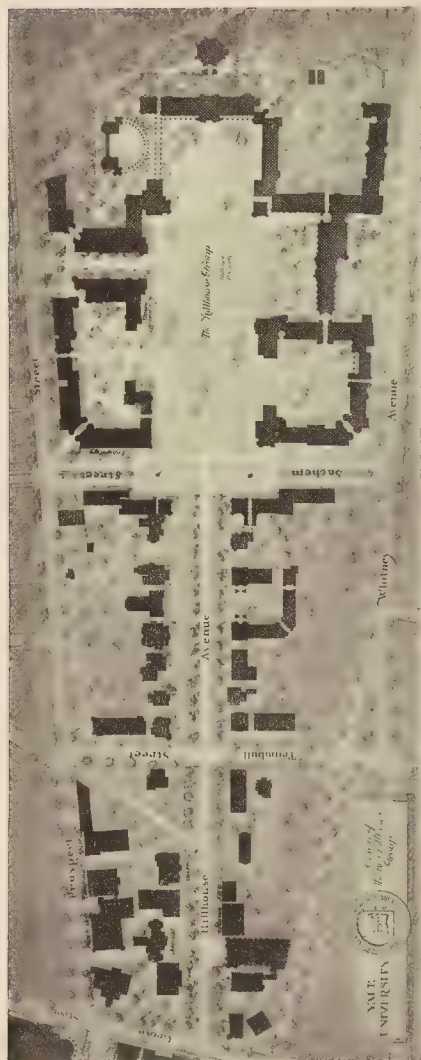
The New Campus

A general view of the proposed treatment of the area bounded by Elm, York, Grove and Church Streets.

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N. C. 100 111
100 100 111

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YALE UNIVERSITY

PLATE 33



The Hillhouse Group

A more detailed plan of the proposed treatment of the Hillhouse Avenue and Hillhouse group area.

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1000 1/2 1/2 1/2 1/2
25 100 1/2 1/2 1/2



The Hillhouse (Group)

A general view of the proposed treatment of the Hillhouse Avenue and Hillhouse group area.

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25 10 1900

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YALE UNIVERSITY

PLATE 35



The New Campus

The New Campus as seen from the Square looking towards the Gymnasium. The architecture is of uniform style and scale.

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A. C. 100-100000
25-100-100000

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YALE UNIVERSITY

PLATE 36



The Square

The Square as seen from the New Campus at College Street corner, looking towards the new Wall Street gateway to Church Street.

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PLATE 37



Wall Street Gate

Detail of the Wall Street gate as seen from the Square.

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YALE UNIVERSITY

PLATE 38



The Old Library, 2

The old library, a building of distinguished character, should be restored and maintained as a Museum or a Chapel.

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1000 1/2 N. 10TH ST.
DENVER, COLO. 80202

THE ARCHITECTURE OF JOHN RUSSELL POPE
YALE UNIVERSITY

PLATE 39



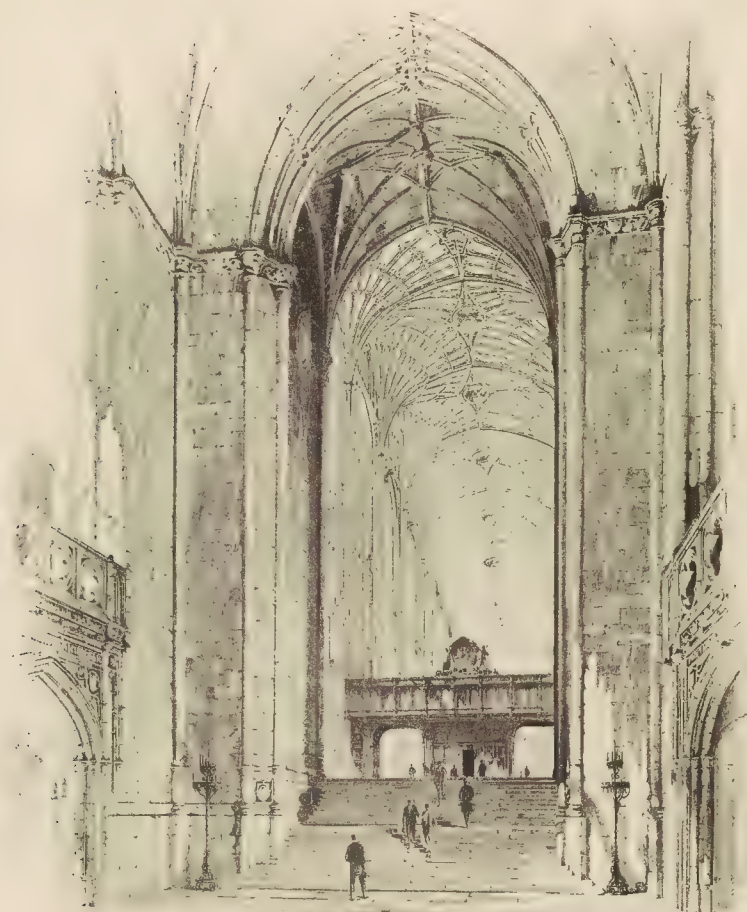
The Library

The intellectual centre of an educational institution is its library—a building that should dominate in dimensions and quality the entire University group.

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JAN 10 1911
NEW YORK

THE ARCHITECTURE OF JOHN RUSSELL POPE
YALE UNIVERSITY

PLATE 40



The Library.

Looking from the main vestibule into the Reading Room.

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1200 1/2
2500 1/2

THE ARCHITECTURE OF JOHN RUSSELL POPE
YALE UNIVERSITY

PLATE 41



The Library

An impressive monumental entrance is here appropriate, the building being the centre of architectural interest in the entire University group.

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PLATE 42



The Library Court

An entrance court adds additional interest and accent to the building and tower.

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PLATE 43



The East wing as viewed from the entrance court, a building for special libraries and study rooms.

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100 CH. 100 ELLI

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PLATE 44



The Gymnasium

Physical Training is as essential as mental and its home is in the Gymnasium. The plan suggests a Gymnasium architecturally treated in a manner fitted to its salience.

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PLATE 45



The Gymnasium

The architectural style of this building, though in harmony with that of the other buildings proposed for the New Campus, is appropriately more vigorous in character.

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PLATE 46



The Gymnasium Court

An arcade in the Gymnasium Court.

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PLATE 47



The Gymnasium Court

The entrance to the Gymnasium Court as seen from High Street.

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PLATE 48



The Gymnasium

A suggestion for an open air running track on the roof of the Gymnasium.

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PLATE 49



The Gymnasium

The Street to the South of the Gymnasium group looking towards York Street. The Gymnasium is seen on the right.

1881

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PLATE 50



The Library

The Street to the North of the Gymnasium group looking towards the library.

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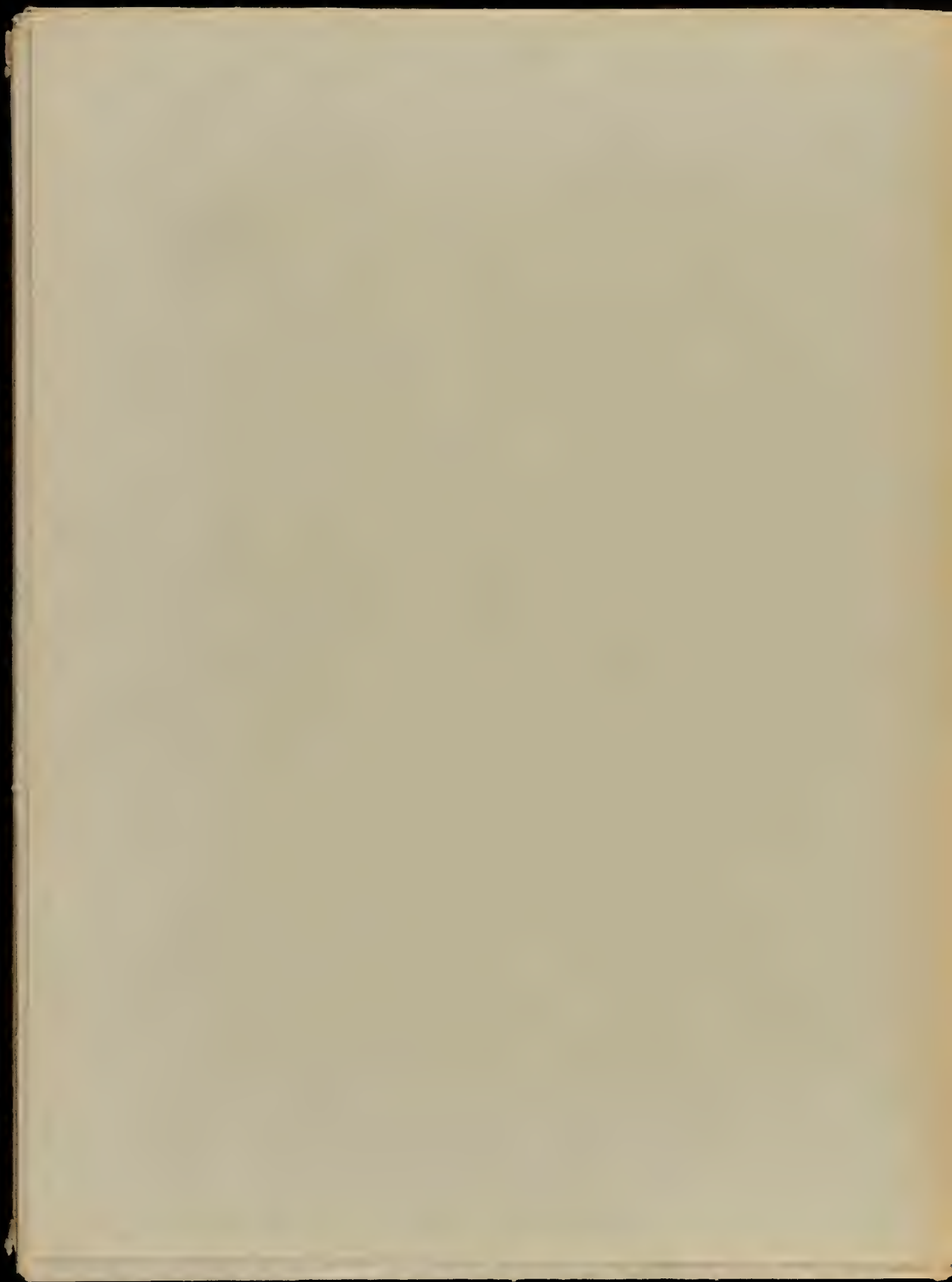
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WITH INTRODUCTORY TEXT
BY ROYAL CORTISSOZ



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PART THREE

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LIBRARY OF THE
BIBLIOTHECA APOSTOLICA VATICANA
VATICAN CITY

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PLATE 51



The Campus

A View from the Old Campus looking towards the library—the removal of Durfee Hall opens an avenue connecting the Old Campus with the New and creates a fine vista terminating at the Library Tower.

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PLATE 52



Elm Street

Elm Street looking west as it would appear with Durfee Hall removed.

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PLATE 53



The Hillhouse Group

The Hillhouse Group with its large central open areas; a view from the North, the Library Tower in the distance.

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PLATE 54



The Observatory

The central building at the head of the Hillhouse group should be imposing and of good dimensions. A scientific school is suggested.

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PLATE 55



Hillhouse Avenue.

The observatory and scientific school make a fitting terminal to the Hillhouse Avenue vista.

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PLATE 56



The Hillhouse (group)

A corner treatment of a court in the Hillhouse group.

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PLATE 57



The Hillhouse Group

The court to the West of the scientific building. A difference in level often allows of an interesting architectural treatment.

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PLATE 58



A Memorial

A plan should allow of properly placed minor memorials. This one finds itself at the intersection of Hillhouse Avenue and the Square.

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PLATE 59



The Art School

The character and style of building on the block bounded by Chapel, York, Library and High Streets is of great importance, relating as it does to the new adjoining dormitories and the old adjoining Campus. The view is taken from above High Street, looking South.

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The Art School

A suggestion for the architectural treatment of the Museum in the Art School.

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DARTMOUTH COLLEGE

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PLATE 61



Plan for the physical development.

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PLATE 62



Bird's-eye view

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PLATE 63



Dormitory group

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PLATE 64



View in dormitory court

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Approach to dormitories from the Drive

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PLATE 66



The Library

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PLATE 67



The Library wing and addition to Wheeler Hall

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PLATE 68



The Chapel

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PLATE 69

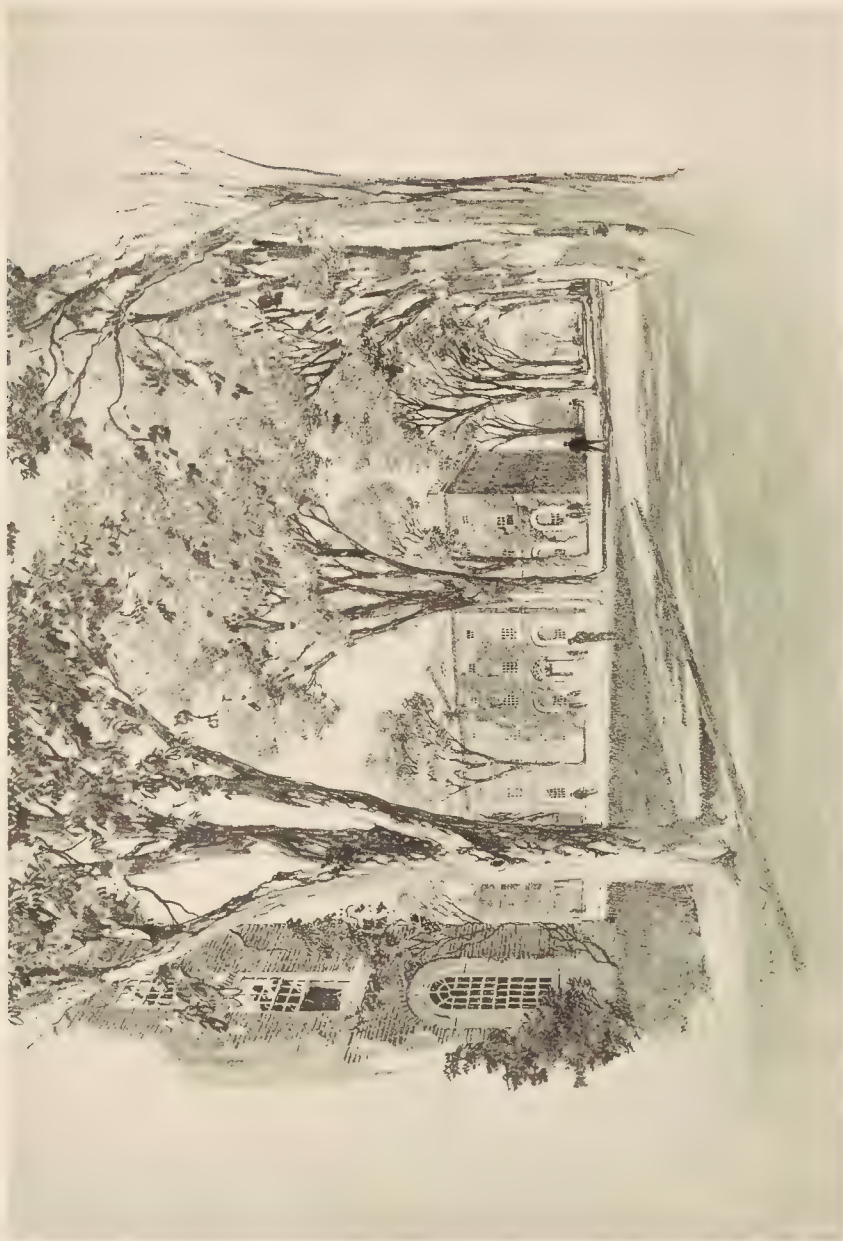


The Hanover Inn

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PLATE 70



An academic building west of the Library

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PLATE 71



Bird's-eye view for the future development

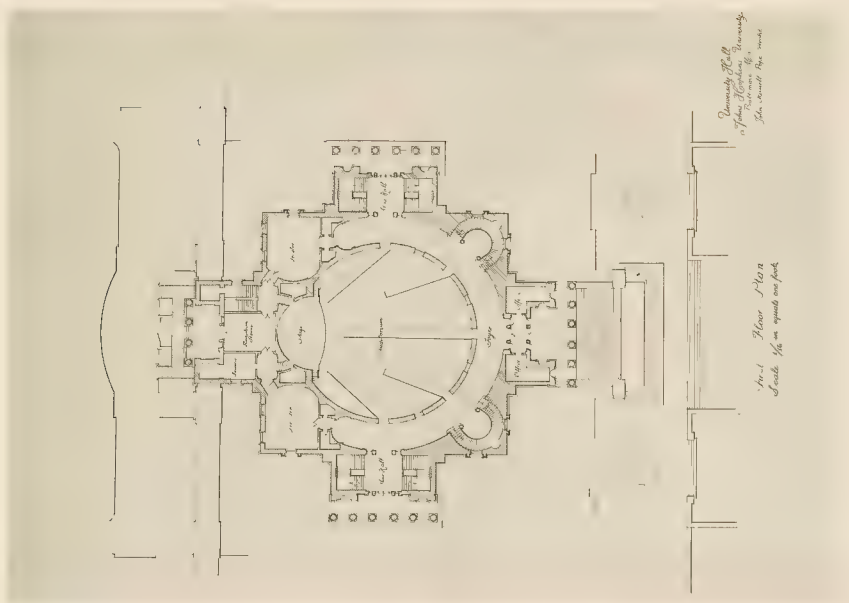
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PLATE 72



General plan, University Hall

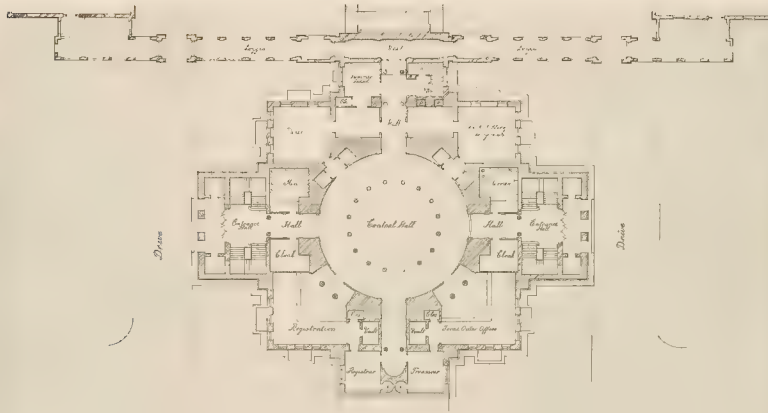


First floor plan, University Hall

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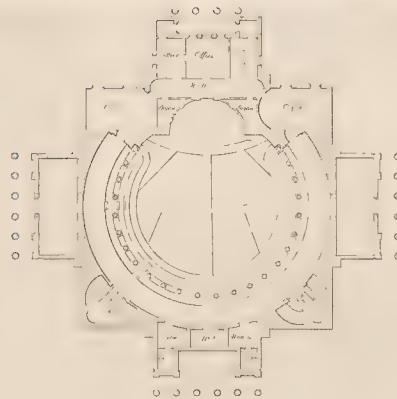
PLATE 73



Ground Floor Plan
Scale 1/16" equals one foot

University Hall
Johns Hopkins University
Baltimore, Md.
John Russell Pope, Architect

A



Balcony Plan
Scale 1/16" equals one foot

University Hall
Johns Hopkins University
Baltimore, Md.
John Russell Pope, Architect

B

A Ground floor plan, University Hall
B—Balcony plan, University Hall

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PLATE 74



University Hall from Charles Street.

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PLATE 75



University Hall from the Campus

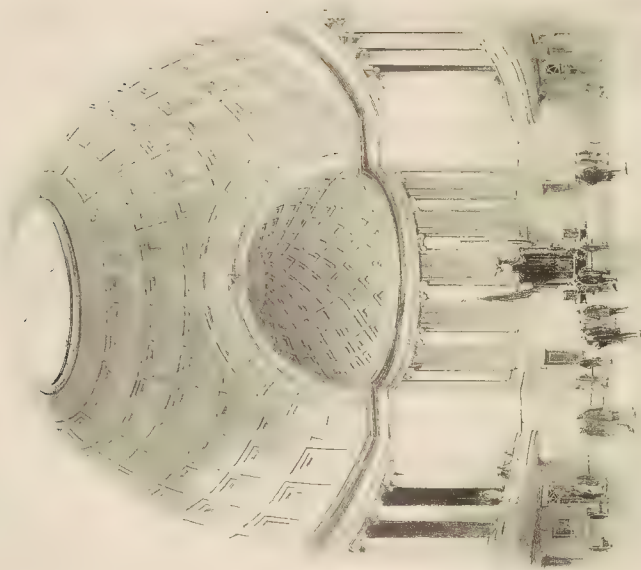
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PLATE 76



Entrance portico, University Hall



Auditorium, University Hall

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